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NO. 2.

TWO ENGLISH COMPOSERS OF TO-DAY:

FREDERIC H. COWEN.

EDWIN ELGAR.

By WILLIAM ARMSTRONG

Dr. FRANCIS H. COWEN, the latest composer in England, is an interesting personality. He has the same restraint of manner that distinguishes many of his countrymen, yet much enthusiasm and a marked gift of fluency of speech, directly and simply expressed.

It is always interesting to know a busy man's reasons for his ability to withstand fatigue. Dr. Cowen, certainly one of the busiest musicians in England, attributes his power of concentration to an ability to sleep whenever the moment permits itself, instead of going away to the stress of nervous activity. He is conductor of three orchestras: the London Philharmonic, the Liverpool Orchestra, and the Scottish Orchestra, two musical societies at Bradford, and the Patriotic of Bourne, Lancs., and a number of selected concert bands. His details of these organizations, in which he is connected by the various committees, the making of new and constant progress musically, and the amount of travel to and fro continue in themselves an exciting task. Beyond these things is the stress of rehearsal and public performance, when the fullest response of vitality is demanded. Still, he finds time for composition, his latest accomplishment in this direction being a *Concerto Oboe*, written by Royal command for performance at the first state concert this year at Buckingham Palace.

In a conversation one rainy morning last summer, which meant almost total silence on my side in London, Dr. Cowen touched upon the selection of words for song and cantata setting, the change in criteria style, and the influence of a great individuality upon the composers that follow him.

"The better the poem," he said, "the better the song. What I do think is that the best words for musical setting are those which come sleepily at hand, nothing more. As to the length, in my way of thinking they should never be longer than two or three verses. In looking for words for song settings I try to follow a broad plan of reading books of poems, legends, and general sources. The words for 'Tight in Darkness' I found in one of the religious journals. Comparatively unknown poets have written some very beautiful things for musical setting, as, for instance, Marston.

"The words of my seventy or eighty songs, though, are nearly all by standard poets, Shelley, Keats, and the rest. Of them by the old English writers I have used only a few. They do not go well with modern music, and always seem to years for an old setting, which I have endeavored to give to them I have chosen. For the reason that I think a song

should not be longer than two or three verses, I have taken the liberty of cutting poems. Of course one would be most careful in doing this. In *Arcturion* Frost's poem, which I used for my song 'Season,' there are twelve or fourteen verses. I used only two of them, the first and last. These contained the idea, story, and completeness.



FREDERIC H. COWEN.

"If you get hold of a musical poet, I do not consider English concerned or unusual. But a good deal is in the poet himself, it seems much if he is a poet in words. Something, for instance, is extremely Longfellow musically musical. There is one drawback in English, the comparative lack of open melody; but even there you get the broad A is taken, etc., etc.

"As to the words for cantata setting, they appear all to have been exhausted. Very few one writes them, but there is lack of musical imagination. The writer of a book for either cantata or opera must have taken up of what is required in words. Many have not got that at all.

"The days of absolute cantatas are numbered. People want the dramatic here as sentimental or sacred religious. Now modern cantatas, but modern as we know it, ended with 'Eljah.' I never look on that work as an cantata, but a biblical opera. There is nothing sacred in the strict sense in the subject, it is simply the history of a prophet and the pagans. The public of to-day want a human story. They want human interest on the concert platform the same as on the stage.

"In the repetition of subjects for cantatas there is one great exception. No matter how often the story of the flower has been written, it will always be acceptable to the world at large if it is well done. It is difficult to follow Wagner's 'Wotan,' but if some one would set it again in modern words as we know it, and why follow his task, its acceptance would be assured.

"It is always the misfortune of a great personality to be copied. The more pronounced a composer has in his style, the more likely he is to find imitators. Both here and in America, he was followed and copied in the latter, but he had no successors. Wagner continued the development of the orchestra with Brahms, Wotan, Wagner, and Berlioz began. But anyone who employs full orchestra is called Wagnerian-by choice.

"Another instance of irrepressible strong personality is Tchaikovsky. Everyone is influenced more or less by his works. They cannot help it. When I met him first he was little known. He appeared modest, but in company was most grand. The majority of persons, whether artists or not, have a dual nature, one that may live in their notes and one that they show to the world. The artist's life is passed within himself, when he goes out he shows it all.

"The real musician has a very impressionable nature, he is influenced by everything around him. In my experience I have been drawn with many artists of the opera. There is an immense amount of the child in him, he is very easily moved. These last remarks with him throughout his life, and in a way in his relations and some of his personal work."

My friends from London, no matter how level, would be incomplete without some mention of Dr. Edgar Elgar. Born in England and Germany the degree of attitudes that he is commanding in very great. In the latter country they take a wider recognition of his abilities than is granted him as his native land, and the recognition of his orchestral works has been marked by an enthusiasm never given there before in the instance of an English composer. Dr. Elgar occupies a unique place for any man to hold in any performance. The first among his colleagues has been said at one time or another. "His is no great talent."

"You see," I said to him on one evening, "it is the one so long looked for and at last arrived."

He answered me a quiet smile with a look of great freedom in it. Of words he is sharp except in the discussion of his art or general and abstract subjects.

The Greeks instituted contests in playing musical instruments, and the awards were highly prized.

Edited by Constantia v. Sternberg.

Fr. Chopin, Op. 64. Nº 2.

Tempo giusto. M. M. 4/4.

mf *p* *cresc.* *cresc.* *p* *cresc.* *dim.* *p* *cresc.* *dim.* *Piu mosso.* *legatissimo* *p*

cresc. *dim.*

pp

cresc. *dim.* *fine.*

Più lento, M.M. 6-66

dolce *tenuto*

a) The accompanying parts assume here so definite a design that they should be brought gently, but distinctly, to the hearer's notice!

cresc. *dim.*

dolcissimo

rit.

cresc. *dim.*

Più mosso.

p *cresc.*

dim.

pp

cresc. *dim.* *D.O.*

4 N^o 4077 With Wind and Tide March.

H.D. HEWITT

Intro. **Allegretto.** SECONDO **Vivace, M.M.J. = 120.**

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N^o 4077 With Wind and Tide March.

H.D. HEWITT.

Intro. **Allegretto.** PRIMO **Vivace, M.M.J. = 120.**

SECONDO

Musical score for the SECONDO part. The score consists of piano and Trio staves. The piano part includes dynamics such as *creso.*, *dim.*, *finc.*, *ff marcato*, and *d. o.*. The Trio part includes dynamics such as *ff* and *espress.*. The score is written in 3/4 time and features various musical notations including chords, arpeggios, and slurs.

PRIMO

Musical score for the PRIMO part. The score consists of piano and Trio staves. The piano part includes dynamics such as *creso.*, *dim. p*, *finc.*, *ff marcato*, and *d. o.*. The Trio part includes dynamics such as *ff* and *espress.*. The score is written in 3/4 time and features various musical notations including chords, arpeggios, and slurs.

BUBBLING SPRING.

SPRUDELNDER QUELL.

FRITZ SPINDLER, Op. 392, No. 4.

Vivace. M.M. ♩ = 80.

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MATUSHKA.

POLISH DANCE.

Tempo di Mazurka. M.M. ♩ = 144.

HEINRICH ENGEL, Op. 2, No. 1.

First system of the musical score for 'MATUSHKA'. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The tempo is 'Tempo di Mazurka. M.M. ♩ = 144.' The first measure is marked 'ff' and 'energico'. The system includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'.

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Second system of the musical score for 'MATUSHKA'. It continues the grand staff notation from the previous page. The system includes various musical notations such as slurs, ties, and dynamic markings like 'f' and 'p'. The key signature remains one sharp (F#).

* Repeat first part of 12th m. & begin new from the beginning.

SWEET SOUVENIR.

VALSE SENTIMENTALE.

GEORGE DUDLEY MARTIN

Vivo.



Tempo di Valse, M.M.♩ = 66



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This page of handwritten musical notation is for a piano piece, likely a sonata or concerto movement. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings like 'f' and 'p'. The notation is in a single system, with the treble staff on the left and the bass staff on the right. The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a treble staff entry, followed by a bass staff entry. The notation includes many slurs, ties, and dynamic markings such as 'f' (forte) and 'p' (piano). The piece concludes with a 'D.C.' (Da Capo) instruction.

ANDANTE.

FROM THE KREUTZER SONATA.

L.v. BEETHOVEN, Op. 47.

Andante. M.M. $\text{♩} = 56$.

Andante. M.M. 56.

L.V. BEECHER, ANTONIO P.

p *f* *f* *cresc.* *p* *f*

p *f* *f* *cresc.* *p* *f*

f *p* *cresc.*

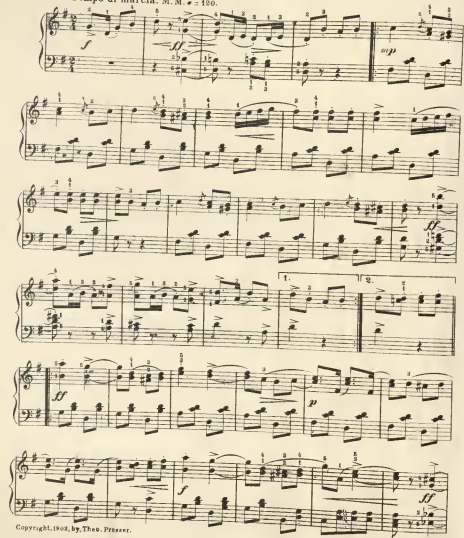
f *p* *f* *cresc.* *p* *f*

cresc. *p*

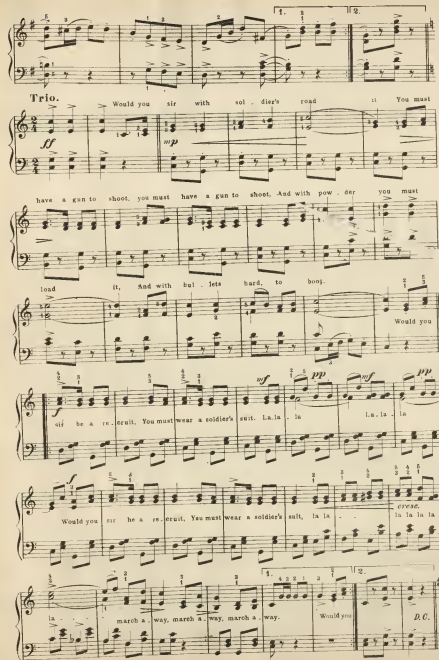
The Young Recruit.

F. G. RATHBUN.

Tempo di marcia. M. M. $\frac{1}{2}$ = 120.



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THE GRACES.

LE PAS DE GRACES.

MARCHE ÉLÉGANTE.

Tempo di marcia moderato. M. M. ♩ = 116.

PAUL WACHS.

p leggiero *ff* *p* *ff* *p* *ff* *pa tempo* *ff* *p* *ff* *Fine.*

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Tempo giusto. *ben marcato* *poco rit.* *mf* *ff* *f* *ff* *mf a tempo* *poco rit.* *D. C.*

THE WONDROUS LIGHT.

CHARLES HANSON TOWNE.

LOUIS F. GOTTSCHALK.

Andante religioso.

p

1. There came this dream to me one night:
Is a truth my poor heart knows, A

I was a lit - tle sheep Who wan - der'd on the moun - tain height,
truth that is no dream. How - ev - er long earth's loud wind blows.

Lost in the dark-ness deep, But oh, I saw a lit - tle star, One
How - ev - er rough life's stream, Still oh, some-how He will safe - ly guide His

fal - t'ring, ten - der ray, And thro' the rain to Love's sweet plain, I found the safe, sure
child - ren in the night: Oh, sure - ly we are wrapp'd a - bout With His tri - um - phant

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scelerato

way light! It was the won-drous light of God That shone that night for
It is the won-drous light of God That guides the heart a -

me! right. Tho' bleak the way that I had trod, Lo! it was e - ven
O'er moun - tain path and wea - ry way Lo! thro' the lone - ly

He! Who guid - ed far by His dear star Where His own home should
night It is His love that points a - bove His won-drous won-drous

be, light! 1. 2. There
be, light! 2. There

A SONG OF DREAMS.

J. ANTHONY MC DONALD.

Grazioso.

HARTWELL-JONES.

mf

P not too slowly

They come with the night's dark shad-ows, They come with the bright'ning dawn, The
 They come with the day's a - wak - ing, They come when the shad-ows fall; And

poes rit. *a tempo*

dreams that are un - for - got - ten, The dreams of the time long gone. And in - to our hearts re -
 hearts with a glad re - mem - brance, Those treas - ur'd dreams re - call. They bring us the dreams long

rit.

mem - brance. Brings back the hopes of yore, To glad - den our world with long - ing For the
 van - ish'd. With all their joys and pain; And bring to our hearts, fond yearning To

rit.

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pp *p con molto espress.*

days for - ev - er o'er, The days for - ev - er o'er. O dreams to our hearts re - turn - ing We
 live those dreams a - gain, To live those dreams a - gain!

pp *p*

cresc. *rit.*

would you might bring a - new The love of old we once had told While ro - ses round us

rit.

a tempo *molto rit.*

grew O dreams, bring back the ros - es, And all the joys of yore And

a tempo *molto rit.*

fill our world with ra - diance For - ev - er and ev - er - more ev - er - more.

f *D.S.*

24 N^o 4025

Good

MELODY.
FROM CONCERTO IN G MINOR.

F. MENDELSSOHN, Op. 25.

Andante. M.M. ♩ = 58.

p dolce

triquillo
espress.

mf
p

dim.
p

cantabile
f

p
pp